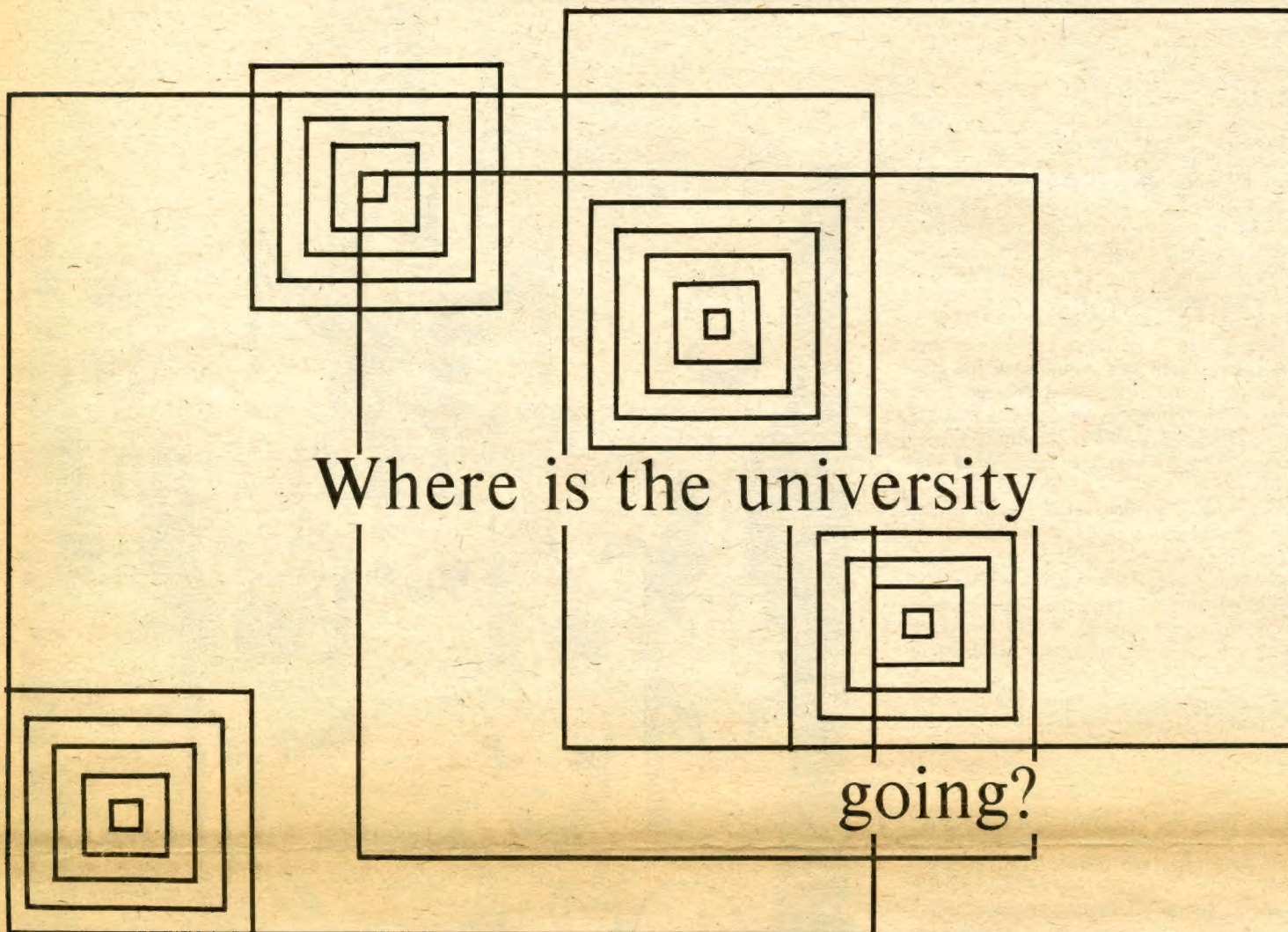


ISSUES & EVENTS

March 12, 1971

Volume 2, number 23

- Up and coming film makers, page 3
- Dancing to pots, page 4
- Board of Governors, page 6
- Letters, page 6



Where is the university

going?

Jane Stewart

"... the story of the rise and fall of higher education in the sixteenth and seventeenth centuries carried a warning, or a prophesy for the present. On one occasion in modern European history, enthusiasm for higher education on the part of the state, the parents, the children, and the academics reached extraordinary heights, and then collapsed. Educational overproduction was judged dangerous by the authorities, since it created a public nuisance, namely a body of alienated intellectuals; it was recognized as self-defeating by the parents, whose over-educated children could not find suitable employment.

"The curriculum was condemned, as boring and irrelevant by the students, and scholarship itself was condemned by influential groups of religious enthusiasts as an obstacle to emotional perception of the Divine will, while the secular elite no longer thought it worth the trouble. Student numbers fell drastically, the flow of funds from outside dried up, and the universities ceased to be centers of intellectual innovation, since the ebbing of the tide of bored and frustrated students carried away with it the cultural dynamism of the universities. Western civilization admittedly survived, but the eighteenth century was intellectually impoverished because of it. This is what happened three hundred years ago all over Europe; there is some reason to suspect that, if a major reassessment of the essential role of the universities is not carried out, it may perhaps be about to happen again on both sides of the Atlantic."

(L. Stone, "The Ninnyversity," New York Review of Books, Jan. 28/71)

The Council of Universities is not alone in its recognition of the need for reassessment of the essential role of the universities in a society. The problems of the 1970's, of Quebec universities and of Sir George Williams University are neither new nor unique. The most troublesome problem for any generation is to try to recognize and isolate the particular features of its current situation, the forces at work, and to maintain and build its universities in order that they may best serve the continuing interests of the society.

The character of a university is determined by many factors, including the goals of its founders, its student body, its pattern of faculty recruitment, its financial base, and its physical location. In spite of the resulting diversity among universities, it is possible to recognize certain essential purposes and features of universities in general. The uniqueness of the university as an institution, or its essential role, is, as the President of the University of Chicago recently said, "traditional and old-fashioned. Its greatest service is in its commitment to reason, in its search for basic knowledge, in its mission to preserve and to give continuity, to the values of mankind of many cultures."

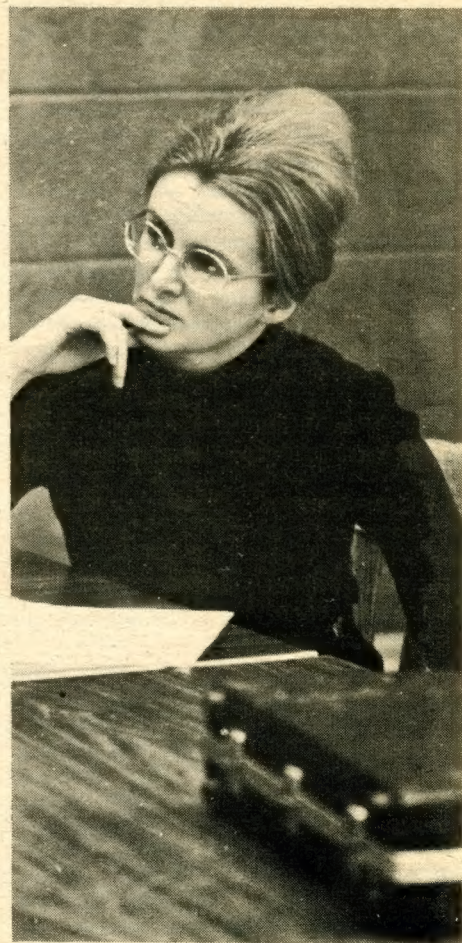
Within the framework of this essential role, the universities in North America find themselves performing a number of different functions. The emphasis placed on these functions by a particular university arise to a large extent from the

circumstantial factors mentioned. All universities, however, serve as places where scholars may, in freedom and quiet experiment, read, contemplate, speculate, and formulate new ideas with the aim of contributing to man's knowledge about his environment and about himself ("research" function). They provide environments where a very large proportion of youth may achieve a degree of intellectual and cultural maturity and sophistication ("general education" function). The universities serve as places for the apprenticeship of new generations of scholars and teachers ("graduate training" function). The universities train students in professional fields arising from different branches of knowledge — fields such as engineering, medicine, law, drama, cinema, agriculture, business management, architecture, and economic planning ("professional training" function). The universities are resource places for knowledge and expertise on which the society at large (governments, industry, business, labour, community organizations, adult education programs, etc.) can call for advice, planning and help ("advisory" function).

Though these are the functions which the universities can and do perform well, and which are consistent with their essential role, these functions do not always coincide with the expectations of the society. From time to time the universities find themselves performing other functions which create new and different expectations in the society. Thus, for example, in periods of rapid technical development a university education may

provide for economic advancement of individuals. At other times employers may use them merely as selective screening devices for potential employees. In periods following revolutionary upheaval, governments in power may expect the universities to provide the political indoctrination necessary to stabilize the new society. In periods of religious ascendancy, the universities may be expected to promote the religious beliefs and values of its supporters. In times of great social and political awareness the universities may be asked to serve as bases for social and political action. The shortness of human memory may create the idea that these functions are the more natural and thus essential. The universities must recognize the temporariness of these diversionary uses of their resources and resist being battered by short-lived intellectual, political and social fads or whims. This is not to deny that the universities must change as society changes, but the direction of changes must be conceived primarily as improvements in the ways of accomplishing the essential functions.

What then can be said of the direction which Sir George Williams University should take to best accomplish the five primary functions, research, general education, graduate training, professional training and advisory? These different functions are so intimately related that a separate discussion of each is difficult. I would like to consider some of the general issues first and then make a few observations and suggestions concerning the possible directions to be taken in individual areas.



In a large highly developed society with extensive education needs, a vast amount of duplication of its most important resources is essential and not wasteful.

continued page 2

from page 1

Even at the university level large numbers of students often in quite diverse programs must be exposed to similar materials and individual tutelage. This is especially so at the undergraduate level. At the graduate level, even though the absolute number of students is less, the need for duplication in a broad sense also exists. To provide the kind of individual apprenticeship experience which graduate education calls for, many experts in closely related fields are required. The society must make every effort to take advantage of the scholarly resources it has available, wherever they may be located. The most important resource of the university is its scholars, teachers and researchers. Therefore, every effort must be made to maintain a situation and atmosphere in the university which will continue to attract and hold scholars of high quality with commitments to scholarship and teaching.

A developing university acquires such individuals gradually. A stagnant university loses them rapidly. Scholars are seldom situation bound. Because of the universality of specialized knowledge (a paradox often not recognized), their knowledge and skills are transferable commodities. Knowledge is neither class, society, nor nation specific. For this reason the university can continually enrich and improve its resources and those of its society. For the same reason a society cannot automatically hold its graduates or its scholarly resources. A committed researcher and teacher will seek out the place most congenial for performing scholarly activities. Most would agree that these activities flourish best when they are combined with teaching and the resulting stimulation from interested students. The commitment to scholarship is extremely individualistic. It is the delicate product of individual curiosity and subtle encouragement and can seldom be produced on command or demand. For this reason the university must foster scholarship and research in all its branches through the provision of time and the provision of facilities. The fostering of all areas of scholarship should not imply equal support; excellence must be recognized where it exists and selectively supported. It is the emergence of these pockets of excellence that enhances the overall reputation of a university.

At the graduate level of education it is my view that planning for the most effective use of resources would not necessarily involve program planning, but would rather involve planning which could allow students to study in an apprenticeship fashion with individual scholars. Program planning which would have the result of limiting high level studies in certain fields to one or two institutions could have bad results. It would effectively sift out the best scholars for one or two institutions. Furthermore, it could result in parochial uniformity. No more than a university wants to acquire all its scholars from one institution, does a society want to draw its educated from a single university program. It may be

that at some levels of professional training, a degree of interuniversity planning in certain centers makes sense. In some fields, however, high level scholarly and teaching activity can proceed with a minimum of formal structure.

The implication of these remarks is that Sir George Williams should seek the provision to grant higher level degrees in all areas of its present expertise. The expansion of large new programs is not implied. Neither is the creation of new professional schools implied. Such a move would, however, have implications for a related issue.

Is there a danger of producing too many individuals with high level training? If there is, I think that the ill-effects are temporary and that we should not overreact. We still want our best students to have the best educational experience and training we can offer them, whatever their field of interest and whether or not their education brings them better employment immediately. Not to provide them with this is to seriously affect their future effectiveness and their ability to deal with the rapidly expanding knowledge in their field. The problem then is not to reduce the number of students attaining the highest levels of education available, but rather, to prepare them to contribute to the solution of problems in a complex society. In a society with rapidly changing social institutions and increasing awareness of social problems, job descriptions and requirements are also changing. It is the experience in disciplined inquiry and problem solving, rather than specific knowledge acquired in advanced training, which will allow new graduates to function most effectively. Higher education continually renews and enriches a society. Through education, individuals from a variety of backgrounds from within it and from outside it can be provided with the communality of experience which makes it possible for them to function at their highest levels within the society.

The traditional "general education" function of the universities may be the one in greatest need of revision at this time. Interestingly enough it is not the discipline-research-oriented honours and graduate students or the students in the professional schools that are presently questioning the role that the universities are playing in their education. It is those students sometimes characterized as "mildly curious", as "going to university because it's the thing to do", as "not leaving school because they need an education to get a good job", or as "being kept off the job market" that are dissatisfied. It is my view that they have lost interest in what the university can offer them for several reasons. First, the university is no longer the unique source of new ideas, cultural stimulation, and general diversion it once was for large groups of bright young people. General affluence and technical innovation have made culture, the arts, books, information about the world, and discussion and debate on almost every issue, directly available through public media. The increased numbers of students and the



setting up of universities in close proximity to "home" have eliminated for most students any unique social or intellectual-social function of the university. The opportunities for discovering the nature of the scholarly life-styles through casual student-professor exchange do not exist for most students. The diversions of the affluent life have interfered with the time spent by both students and professors in thought and discussion (time spent often because there was little else to do or nothing else that one could afford).

In spite of the increase in availability of general culture there is at the same time a paradoxical ignorance among the young. To my mind the two areas of greatest ignorance are ignorance of history, even of the recent past, and ignorance of what adults do and how people in the society live. It has been suggested that this lack of information is related to where the young get information. Knowledge of at least the recent past has traditionally been acquired from other people, usually parents and grandparents and thus has had familiarity and immediacy. Changing living arrangements and the acquisition of television has virtually eliminated this source of knowledge of the past. Knowledge of what adults do and how people in the society live has traditionally been acquired through the

observation of people at their place of work and by meeting and making friendships with the range of people who live in small but diverse socio-economic communities. Large cities and uniform suburban developments have tended to isolate young people from places of work and from intimate knowledge of people from other socio-economic groups. Students of today often have highly artificial ideas about what is "old-fashioned", how the "establishment" lives, and what "the masses" want. My view is that the "general education" function of the universities could be much enriched in the 1970's if the traditions of dedication to basic inquiry and of discipline in intellectual training were combined with an opportunity for students to observe and to experience directly the workings of the adult community. Such programs would both expose the adult working community to the concerns and idealism of students and expose the student to the rewards and frustrations of dealing with problems on a day-to-day basis. The idea is not to initiate a new group of professional training programs, but rather to provide real-life situations for study and analysis and for trying out of problem-solving skills in several broad areas of public enterprise (e.g., education, welfare, government, administration, health, conservation, etc.).

Jane Stewart is chairman of Psychology.



The new film makers: idea people

Judy Buckner

The thing that has made our program different is that we're teaching the *art* of film making, and technology only insofar as it is needed to realize the images wanted, rather than the other way around. The techniques must be motivated by the films, not the film by the fancy techniques. I'm trying to get students to make films, not so that they'll be trained as cameramen or technicians for the CBC or the film industry, necessarily, but that they will use the medium to express themselves in an individual effort as much as they would through painting or sculpture.

We have a program which is set up to offer several film-making classes of varying degrees of technical expertise and sophistication. Most of the people who sign up for my beginners course



se have never even held a camera in their hands before. We supply Super-8 cameras which are far from movie cameras. They're very expensive, very fancy. Nevertheless they're cheap to use, so that students don't have to worry too much about every foot of film.

My feeling is that the way to get the best results from students, very few of whom have a positive idea of what they want to do, is to send them out with the Super-8 cameras, let them shoot film, and see what happens. Then when they come back, they've made their mistakes and are generally much more prepared to listen to lectures on technology. Otherwise they will not sit still to listen about focal distances and F-stops and light meter incidences. The technology necessary for these cameras is very simple. A lot of fancy technical gadgets do not ensure a good film at all. So I'm dealing with their ideas more than anything else.

And their ideas encompass the most amazing variety of things. Some of them want to make the great Canadian epic with their very first roll of film. But they get over that very quickly and make movies about things around them, things that they know well. A lot of films deal with the physical environment, with the place. One boy has just made a film about back alleys which is perfectly beautiful, charming and simple, showing junk and debris and colors and textures of the back alleys. He's gone through them as a painter would, with a painter's eye.

Others make films about their families, each other, but in a very documentary way. Many are cause-oriented. One of the best student films I've ever seen was made by a student in my film history class. It's about a French student who

lives in a predominantly English neighborhood. He gets taunted by the other kids, can't find a job, and is afraid he'll have to drop out of school. He sees an English student getting a job right before his eyes, that he had been told was closed. He becomes increasingly politicized and joins the FLQ and participates in a kidnapping, all in the space of about twenty minutes on Super-8, beautifully shot and beautifully conceived.

The main concern is how well they succeed in what they want to try, and that's what we talk about. It's difficult to set standards for any kind of film, or art, but if the film is making a point of some sort, whether it's a narrative story or meant simply to conjure up feeling about something, it either succeeds, or it doesn't for the audience. The best way to offer perspectives is to show the students films of the great film artists. All that I can say isn't worth what I can show them, by picking out the appropriate films. Students who have had film history or film aesthetics prior to this course, simply because their visual literacy has been so much increased, do far better, although there are some exceptions. I find that students in Quebec have not seen many films. Only three out of two hundred last year had seen *The Seventh Seal*, which is one of the masterpieces of all time. I try to show an immense variety of films and everything that other students have done or are doing. You can't teach people to be artists, but you can sometimes show them how to see with more perception.

I think that film-making is as valuable an experience for the student as writing a term-paper. A student in any department ought to be able to have this. In fact it's often those who are deeply committed to some subject or other who have the most to say, whether it's on paper or on film. I've had a lot of films on pollution lately, but why not? There's been a lot written on pollution. Ordinary things can make very good film matter if handled with a fresh approach. If people try too hard to be complicated or clever, they get bogged down.

There's a great deal more information being made available to us from outside the classroom than within. Most of this is because of the media, one way or another. And most media are visual, whether newspapers, film or television. That's only going to increase. It seems to me that the university as part of its continuing responsibilities to the community needs to consider developing a discriminating audience for these media, if the media themselves are to improve. That's one reason for a very broad base of acquaintance with visual media. Furthermore I warn my students that they're not getting out of any work by making a film. Indeed the simplest film is a lot more time and work than a term paper. But once they start, the fact of being able to see their own pictures on a screen is so exciting that they are willing to spend that time. One finds out new things about objects and ideas with this medium. It's not more valid, but it would be good to have it included in every student's experience as well as reading and writing. Beyond that, when it comes to who is going to make the media, it seems to me that the university is the perfect place to educate people who will become the film-makers, the television producers. There's a big need for Canadian content, and why can't it come from here?

Judy Buckner teaches film history and production in Fine Arts. The above was transcribed from tape.

A student film festival will be held here March 24.

A new way of teaching music to children is being developed at the Whitside-Taylor Centre, a pre-school cooperative in Baie d'Urfé. Phil Cohen, head of the music section, Fine Arts, talks about the experiment he has nursed along since last October. The following was transcribed from tape.



Most music programs as they stand now involve either the education of the individual child, or the educating of the child in a setting which is apart from his home. In the Orff method, the child is brought into the studio where he has all kinds of specially designed instruments (all pitch instruments, pentatonic scales). The assumption is that he'll learn certain forms more easily if he has an easier set-up, if he has fixed pitch instruments with which he can't make mistakes, where he'll blend with the other kids and learn how to do little rhythmic background things and simple melodies. And the idea is to bring in a ritual context as well. Some of the children might dance, sing, clap hands and so on.

The point is that there are certain formal structures that the child must learn. What happens is that the child very often becomes stuck in these same patterns over and over again. And the music is still very far apart from his home. It's a matter of formalizing things he does quite naturally in the street which takes a hell of a lot of the kick out of it for the child, instead of giving him the opportunity to think first in terms of sound as an emotional expression.

So part of our idea was to set up a somewhat less artificial sound environment. The first thing I felt we should do was to work with the parents and the teachers before we even approached the kids. So we set the classrooms up so that they bounce to sound, with mobiles hanging from the ceiling, the curtains with bells and other things hanging from them, the doorknobs jingle.

You can't walk more than two or three feet without hearing sound. Sound occurs spontaneously around you and you follow.

The next thing is to help them build instruments *with the child*. Even if the child just sits and holds the string while you make a guitar, even if he just holds the glue while you make a flute for him, you have to get the child to feel that he's part of making the instrument. And we suggest that parents set these things up in the home as well to develop *spontaneously* a musical relationship with the child. If a child grabs a kitchen pot and starts banging, the first thing most mothers do is twist the arm and say, 'Cut the racket out, you're giving me a headache'.



What our girls (mothers) are doing, quite simply, is that if a kid starts to bang on a pot, they start to dance to it or beat time to it. Or else she'll bang on the pot and the kid will dance. By the same token, if she feels sad, instead of sitting and moping she can moan and groan almost a kind of blues-y thing. This way the child

starts to think of his emotions and movements and sensations in terms of music. And he thinks in this way because there's a constant environment with the mother that is musical. When the typical mother takes the child into the woods she will say 'Listen to the birdies sing'. What we do is to say, 'it's fine to listen to the bird sing, but why not sing with the bird, why not dance with the bird, talk to the bird' and get the kid to think of all nature as being spontaneously joyful. Everything becomes sound and everything can be expressed in terms of sound. The child sings with the bird and harmonizes with his mother.

He develops a kind of performer - participant attitude toward sound not just listening to sound on the one hand or taking piano lessons, where he's a little prodigy and all the attention's on him, and he constantly has to prove himself. So he's taking part in something where mistakes are minimal. For a child to develop musically under critical scrutiny (which is what he gets when he has to go for a piano lesson every week) is a devastating thing. Music is practically the most concrete expression of a life force; every little kid will bounce to music. But by the time he's eight or nine he stops bouncing, he's finished. They bounce with their transistors but they don't really take part in it. It's one thing to sit at a rock concert and move a little bit and be taken in by the concert of the music and the setting, but it's quite another thing if I've been involved in making music and talking to my performers back and forth; I've been involved in the making of that music at a very primary level that has been enriched and developed. It's quite another thing if a kid, almost in protest of what's around him, has to take to rock music simply because it's the only contact he's got with music; other music is irrelevant to him. But if he's in touch with nature as music, the kind of thing he develops perhaps artificially at the age of seventeen or eighteen if he's in touch with it from birth is a very different thing. It's not something he has to force, has to do, it's something that will come naturally to him. The point is not to separate any aspect of nature from your musical experience.

The first thing we do in the classes is to tune ourselves up by setting up very natural body rhythms. Sometimes there's no sound at all; just dead silence. And we begin to feel our own pulse, our own movements, and our arms move, our heads move and we begin to feel a tune coming up out of ourselves without hearing anything.



I feel no one has a right to mess around with little children until music has become so much a part of them that they can be walking along the street and suddenly it grabs them. It's my assumption that in our culture this has been completely squeezed out of us. We've never really had any opportunity to develop this naturally. So what we've done is set up artificial learning situations and then we invent these techniques to turn these artificial situations into something worthwhile. I set up music reading, which involves a tremendous amount of muscular control. It's an artificial thing to begin with, then

"If your kid bangs on a pot - da Phil Cohen



I have to begin techniques of reading music. I set up complex finger patterns, then I have to invent techniques to make it possible to play at full speed. Yet how is it that the jazz improviser can spontaneously play the same patterns, yet not be able to read it? And he would have to spend months under formal conditions to learn it. It's evident that there's *something* there that under certain circumstances comes through.

Because of my own experience of being able to play jazz this way, I became quite convinced that music is an innate thing and that the lack of music indicates that there's something wrong. In simpler or primitive cultures, the un-musical, tone-deaf person doesn't exist. But in our culture the proficient musician is an object of awe.

We're not concerned with the child with special talent, we're concerned with the child reaching his own musical level.

At Baie d'Urfé we don't have over-sophisticated parents with too many preconceptions. We can work with them in a natural way. And we work with the child without manipulation or preconceptions - without worrying about whether what we're doing is right or wrong; for example, in a sophisticated home, if a mother sings a song and the kid says 'why are you singing that', she will respond by saying 'it's good music' or set up another preconception, instead of saying 'it's just a song I like.' And she might ask 'would you like to sing it with me or dance to it.' And when the kid is singing the song, she should join in, instead of calling

everybody in and saying, 'look at little Joey sing' which sets singing or music up as something very special, and puts the kid on the block (on the target or on the pedestal) forcing him to live up to something for the rest of his life. But if we establish music as a perfectly natural thing and that the kid is no more of a genius than anybody else, he'll sing; and if he has anything transcendental, he'll develop that but from a much more solid base.



lance!"



Rock around the Bach

by Ginny Jones

Harvey Stenson wants spontaneity and informality in music. And as a harpsichordist, he seems to have found a way to achieve both. Spontaneity because sixteenth-century and Baroque composers, who produced the great bulk of harpsichord literature, emphasize the importance of the performer's ability to improvise.

Stenson feels quite at home playing this music, as he proved in his recitals in Gallery I this week. He sees his "discovery" of the harpsichord, at a fairly recent point in his musical career, as a kind of blessed relief after a progression through piano and organ, studying in the United States.

His "private" theory of the surge in interest in Baroque music (and the harpsichord) in recent years is this: "Late Baroque music (Vivaldi, Bach) drives along with a constant beat which is very close to rock. You feel like dancing, you want to get into a mechanical thing, just as you might with the drummer, who's driving away. This may have brought people to Bach, and from there they went on to other things."

Local interest in Baroque, he says, has been inspired to a large extent because of his teacher Kenneth Gilbert, whom he rates as one of the best harpsichordists in the world. "There are something like twenty-five people in the class, and twenty-five harpsichordists in Montreal is quite something". As far as activity in music of this early period goes, Stenson

thinks Montreal is in good shape and compares more than favorably to a city like Chicago as far as good locally produced music is concerned. He feels no need to return to the United States.

The history of music interests Stenson as much as does performing, and he points out parallels between the age he lives in and the Baroque era. "In the seventeenth century composers wrote for performers, assuming they had a sufficient amount of knowledge and taste to take music and do what they wanted with it.

"As time went on and people from the middle and lower classes learned to play, without the time that the dilettantes had, composers felt they had to tell people exactly what to do. This increased up through Bartok and Mahler, but we're getting away from it now with experimental music. The harpsichord music I play obliges the performer to change things, to create."

This spontaneity is Stenson's strongest argument against replacement of concert-hall music by stereo equipment. "A record is the same every time, and you get into a rut. There's no mystery; whereas at a performance, the performer might collapse in the next measure, the piano might fall apart: you don't know what's going to happen. Everything is different and fresh and spontaneous," he says. But he confesses that he would just as soon stay home and listen to a record as be subjected to society-minded and program-rattling concert-goers.



estern culture has over the last few hundred years discouraged natural biological expression, which is essentially rhythmic. It's discouraged learning music at the primary level of experience, and it still teaches

music in reverse, beginning at the intellectual level and assuming that after a while it will become natural. The last few months have confirmed in my mind that the reverse is overwhelmingly true. For example, I had my classes, both at Baie d'Urfé and at Sir George listen to some Jamaican cult music which involves hyperventilation to achieve possession of the gods. Then I had them work up a body rhythm to this, internalize it as much as possible. Then we had everybody hyperventilate, over-breathe until a tremendous high was achieved. Spontaneously, I asked everyone to sing every fourth beat, and what do you think happened? Without me asking anything they harmonized. Then we began to do more complicated things, spirituals and so on, and again the harmony was spontaneous. This was because we had worked up a tremendous body rhythm and I would constantly throw music against it. It's more important to feel some music coming out of yourself, being spontaneously composed than it is to remember precisely the tune that you've heard.

We've found that it's almost impossible this way for a person not to come up with music. If you listen to music and it's become part of you, there's a kind of "after-image", after the sound has stopped.



He is particularly pleased with the recital-discussion format that he took part in at Sir George this week. "It was informal, and I'd like it to be even more so. I'd like to get away from the idea that music is an aristocratic entertainment. Someone came into the gallery while I was practising and I didn't even notice him until he started doing a kind of Hare Krishna thing, but it was really good that he did. It's a completely different thing from isolating yourself on a stage."

Letters

Lowering the flag

I note with interest Professor Gnarowski's article promoting the development of a sense of Canadian identity through protecting Canadian publishing from the naughty Americans whose novels are overshadowing those of such Canadian authors as Frederick Phillip Grove or Mordecai Richler. According to Professor Gnarowski, our collective psyches have been bombarded by the propaganda of our villainous neighbor and just may be irreparably damaged.

Although it is true that Canadians are the victims of an American culture that has a strong influence on our subconscious and conscious desires, I do not view the development of a nationalistic literature as the answer. Possibly, we must experience a strong sense of Canadian identity so that we shall realize just what it is that so many of our American brothers are trying very hard to lose.

The reasoning that reading Canadian novels is a moral obligation above and beyond that of reading those from other national heritages (I say national, for our cultural heritage is somewhat akin to that of an American) is similar to the reasoning of the CRTC who maintain that we, by being deluged with mediocre Canadian programs, will gain a sense of Canadian instead of American identity. All that we will gain is a sense of boredom that will eat cancerously into any national identity that we do possess right now. Furthermore, reading novels such as "Portnoy's Complaint" has nothing to do with being a traitor to Canadian literary talents.

I submit that it is about time that we quit trying to "keep up with the Joneses" (our American friends, for they have gained little from their intense patriotic postures). It is ironic that we, as Canadians,

are trying to find ourselves at a time when disillusioned Americans are seeking self-escape.

Let us make our peace with Uncle Sam. Can't we just wish for a sense of international identity as one race of intelligent homo sapiens or are we to continue in the ludicrous battle of finding or preserving identities that have in the past led to wars and unhappiness in the world? As we all live in the same world where our problems are similar (namely pollution, alienation with its corresponding increased use of adonynes to dispel despair, po-



verty, warring ideologies, war and a sense of moral chaos in the upheaval of traditional values and lifestyles) let us begin to amalgamate into one unit seeking a dissolution of this age of despair over lost or confused identities. Let us choose from the best of all possible worlds.

Elizabeth F. Bruker
Arts III, Eng. Lit. Major

Board of Governors

The Board of Governors yesterday approved the introduction on June 1 of the regulations relating to the rights and responsibilities of members of the University and to the University ombudsman office.

It also approved the insertion as paragraph 9 of the regulations relating to the ombudsman office of the following: "Any application to the ombudsman office, and any subsequent enquiries or recommendations, shall be treated as confidential unless all the parties involved expressly agree that the information be made public."

On June 1, the present procedures for dealing with complaints against faculty members and the socio-academic section of the Code of Student Behaviour will be repealed. The other sections of the Code will be repealed after the new regulations relating to academic re-evaluation, proper conduct during examinations, and plagiarism have been approved by the Board of Governors.

In prior discussion, Paul Zimmerman stated that faculty members and administrators should be given information and guidelines regarding the nature and extent of their right to exercise their authority, as stated in paragraph 1.5 of the regulations. The Principal agreed that this should be done; there was now a grey area and a tendency to "see who could charge

who with what" rather than to take action. Professor Calvin Potter pointed out that what was described as a "right" in this regard was in fact a duty to exercise delegated authority. Professor David McKeen emphasised the need for flexibility in interpretation. Ensuring the continuing order of the course could include the professor walking out of a particular unruly class.

Wayne Vibert drew attention to the fact that no provision was made for a student to be appointed one of the ombudsmen.

At the beginning of the meeting, Alec Duff, the Chairman, expressed appreciation on behalf of the Board of the cooperation of staff, faculty and students in maintaining services for people caught downtown during the recent snowstorm.

Dr. O'Brien reported that the ad hoc committee set up to review proposed amendments to the Students' Association constitution had approved the general purpose of the amendments but felt that certain aspects should be subject to legal opinion. Notably, such opinion should be obtained regarding the proposal that the student ombudsman function as chairman of the SLC.

Revisions to the fee structure for graduate studies, as presented by the Board of Graduate Studies, were approved.

Academic awards

Award list is compiled by the GUIDANCE INFORMATION CENTER. Notices of Financial Aid are posted on the 4th floor bulletin boards in the Hall Building. Faculty notices will also be posted on the notice board outside the Faculty Club. For more information and application forms if available see Guidance Information Centre, H-440-1. These announcements are only for awards with deadlines up to April 15.

GRADUATE AWARDS

UNITED NATIONS INSTITUTE FOR TRAINING & RESEARCH (UNITAR). Internship program for research in - terns (Economics & Social Sci.). No specified deadline.

CANADIAN TRANSPORT COMMISSION. Fellowships in Transportation, Masters and Ph. D. levels. Deadline: Mar. 15.

SAMUEL BRONFMAN FOUNDATION. Seagram Business Fellowships (for 1st yr. M.B.A.). Deadline: Mar. 15.

ROTARY INTERNATIONAL. Grad. fellowships - tenable outside Canada. Deadline: Mar. 15.

CANADIAN INDUSTRIES LTD. Fellowships for postgrad. studies in Wildlife Mgt. Deadline: Mar. 15.

GOVT. OF FINLAND. Postgrad. scholarships for Canadians. Deadline: Mar. 15.

ROYAL COMMISSION FOR THE EXHIBITION OF 1851. Research scholarships in pure and applied sci. for overseas student. Deadline: Mar. 21.

CANADIAN-SCANDINAVIAN FOUNDATION. Scholarships for study and research in Scandinavia. Deadline: Mar. 25.

CANADIAN ADVERTISING ADVISORY BOARD. Doctoral Fellowships. Deadline: Mar. 20.

CHEVRON STANDARD LTD. Grad. Fellowship award in geology, geophysics, petroleum engineering. Deadline: Mar. 31.

U. OF NEW BRUNSWICK. Lord Beaverbrook Scholarship in Law. Deadline: Mar. 31.

DALHOUSIE U. Sir James Dunn Scholarship in Law. Deadline: Mar. 31.

UNIVERSITY OF ILLINOIS AT URBANA - CHAMPAIGN. Staff Assistantships in University Residence Halls. No specified deadline.

SOCIETY OF INDUSTRIAL ACCOUNTANTS. Business Fellowships (Master's & Doctoral). Deadline: April 1.

MEDICAL RESEARCH COUNCIL. Graduate studentships. Deadline: April 1.

CAMBRIDGE U. - PETERHOUSE COLL. Grad. studentships. Applications must be in England by April 1.

CAMBRIDGE U. - CHURCHILL COLL. Research studentships. Applica-

tions must be in England by April 1. COMMONWEALTH SCHOLARSHIPS. Tenable in Ghana. Deadline: April 2. SAMUEL BRONFMAN FOUNDATION. Seagram Business Fellowship (2nd. yr. M.B.A. or Doctoral). Deadline: April 10.

CANADA CENTRAL MORTGAGE & HOUSING. Grad. Fellowship in Urban & Regional Affairs for study outside Canada. Deadline: April 15.

CANADIAN TRANSPORTATION COMMISSION. Fellowships in Transportation (Master's and Doctoral). Deadline: April 15.

CANADIAN OSTEOPATHIC EDUCATIONAL TRUST FUND. Canadian Osteopathic Scholarship. Deadline: April 15.

NATIONAL PARKS SERVICE. National Parks and Outdoor Recreation Scholarships. Deadline: April 15.

FRANKI CANADA LTD. Grad. Fellowship in Soil Mechanics. Deadline: April 15.

THE ROYAL SOCIETY OF CANADA. Sir Arthur Sims Scholarship. Tenable in Gt. Britain. Deadline: April 16.

CANADIAN PEACE RESEARCH & EDUCATION ASSOC. Tuition Scholarship for Summer School in Peace Research. Contact P. J. Arnopoulos, H-660-2 before April 30.

FACULTY AWARDS:

CENTER FOR ADVANCED STUDY IN THE BEHAVIORAL SCI. Residential postdoctoral Fellowship program. No specified deadline.

UNITED NATIONS INSTITUTE FOR TRAINING & RESEARCH (UNITAR). Internship program for visiting scholars. No specified deadline.

THE ROYAL SOCIETY. Commonwealth Bursaries Scheme in the Natural and Applied Science. Application forms must be in London, England before Mar. 15.

GOVT. OF FINLAND. Postdoctoral scholarships for Canadians. Deadline: Mar. 15.

AUSTRALIAN NATIONAL U. RESEARCH SCHOOL OF PACIFIC STUDIES. Postdoctoral research fellowships. Deadline: Mar. 27.

CANADIAN ADVERTISING ADVISORY BOARD. Doctoral Fellowships. Deadline: Mar. 30.

MEDICAL RESEARCH COUNCIL. Postdoctoral Fellowships. Deadline: April 15.

CAMBRIDGE U. - ST. JOHN'S COLL. Commonwealth Fellowships Applications must be in England by April 15.

CANADIAN PEACE RESEARCH & EDUCATION ASSOC. Tuition Scholarship for Summer School in Peace Research. Contact P.J. Arnopoulos, H-660-2 before April 30.

Appointments

Jack Bordan, Vice-Principal (Academic) announces the following appointments:

Jack Ufford is appointed Dean, Faculty of Science, for a five-year term, through May 31, 1976. His change of title, from Acting Dean, is effective immediately.

Gunther Brink has accepted an extension of his appointment as Dean, Faculty of Commerce and Administration, through May 31, 1972, while declining candidacy for a second full term as Dean. Professor Brink will have served five full years, exclusive of leave-of-absence, from which he returns July 1, 1971.

Andrew Berczi is appointed Dean, Faculty of Commerce and Administration, for a five-year term, effective June 1, 1972. He will be on leave-of-absence from June 1, 1971 through May 31, 1972.

Language crisis

To allay any fears that we are trying to do in the English language, we apologize for English professor Michael Gnarowski's three possessive "it's" and for other proofing errors in last week's *Issues & Events*. CHC, in last week's page one article, should have read CBC.

T-Groups in education

Hedley Dimock



The field of human relations training, of which T-groups, sensitivity training, and encounter groups are a part, has changed more in the past five years than in the preceding fifteen years. In 1951, human relations training was little known in Canada and now there are over one hundred organizations offering programs. There is a National Council on Human Relations with regional groups from Vancouver to Newfoundland. And the media has provided dozens of exposures to sensitivity training in everything from *Time* and *Life*, through "Bob and Carol, Ted and Alice" to "The Most Dangerous Game" and "Sargent Mayberry".

Where is human relations training going in Canada? It is clear to me that the two major innovations in education in this decade will be the full use of computer learning methods and small, self-directed groups. Many of the innovations in using small groups have come from the affective education focus of sensitivity training. While T-groups will revolutionize teacher preparation, educational planning, and administrative practices, even greater changes will take place in what is now called the "classroom". Learning will include sensory and emotional development as attention shifts to achieving meaningful interpersonal relationships so that people do not become alienated from themselves and others. The group rather than the individual will become the focus of learning and it will become basically self-directed. This is not to suggest that education will become a series of T-groups — far from it. Rather, education and teacher training will be influenced by continual innovations in the sensitivity training field. These changes have already started but chiefly outside traditional educational organizations.

Other serving professions will likewise be affected, not so much because of the priority given to sensitivity training, but again related to the change in ways of working with people that will evolve from people who are in touch with their own feelings and can relate to the feelings of others. Church programs will be modified rather gradually along with the medical profession.

The treatment of emotional problems will continue to reflect a focus on the group as the medium of change (both the therapy group and the family or work group). And, the "here and now" approaches us-

ing affective and cognitive components with the counselor taking on an active and fully functioning person role in confronting and supporting the client will continue to be more widely used.

Business and industry will not be particularly affected, as implementing technological changes will mean the difference between life and death. Management training will become comprehensive — no one approach is going to meet all needs — and sensitivity training will find its appropriate place in that package. Even those industries that do maintain a participative management approach will find their workers seeking higher levels of changes as "some change increases the desire for more change".

I am gravely concerned about enthusiastic amateurs dabbling in sensitivity training — teachers reading about a technique and trying it on their class the next day, supervisors pulling their work team into a program in order to increase communication, or people pushing their friends into a group because it will be good for them. I worry too about people who seek the power of a trainer role to meet their own needs for control, sex, or way of working on their own severe emotional problems. But I am equally as sure that the answer is not another professional group that legislates standards and directs its attention to maintaining these standards rather than experimenting with and researching innovative approaches. The creative minority in any professional area is usually just outside the accepted group standards and requiring them to conform would dull the growing edge of the profession.

I am both curious and flabbergasted with the multiplicity of approaches in human relations training and how everything imaginable gets dragged in as the latest way to do it. But I am convinced that good programs will drive poor programs out of business and fads will wither on the vine. Hence, we'll always be adding new ways of working to test the relevance of present approaches and this innovative characteristic will be the life line of sensitivity training.

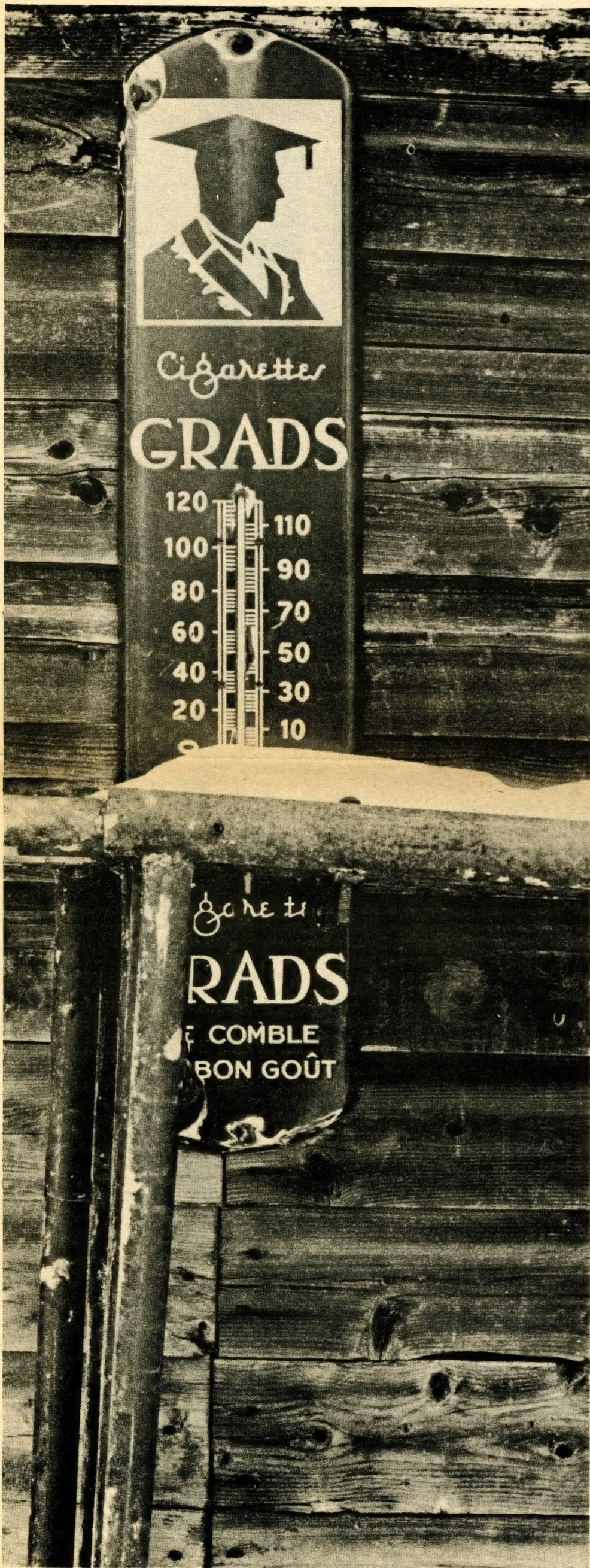
On the organizational change goal vs. the personal growth goal, I sense a draw. I expect many people will experience my pattern — working for organizational and social change and then finding it tough,

frustrating, and with little personal satisfaction and swinging towards personal involvement and satisfaction, but feeling the growth has to be accepted and supported by organizations which brings me back to a concern with social systems. A cognitive component is, for me, always a part of an affective (emotional) experience. If you can't describe what you have learned you probably haven't learned it and if you can't put it into some conceptual framework, you won't be able to transfer the learning to other situations. This implies attention to the application of all lab learnings. And when it comes to a choice, I favor learning how to learn over having a breakthrough, peak experience.

Lastly, I'd like to highlight the difference in the way sensitivity training has developed in Canada and in the States. While the almost exclusive stimulus has come from the States, we have responded to it rather differently than Americans. We have had a lot of grass roots development of programs. We have not been hampered by a professional organization that requires a Ph. D. for certification. Nor has there been a hard sell of human relations training. Community serving organizations, especially the YMCA and the United and Anglican Churches, have played an outstanding, pioneering role. Our National Council on Human Relations has opted to start as a decentralized organization with regional chapters as opposed to the strong central organizational model of the National Training Laboratories in the States. And, there has been much more integration and acceptance of a variety of approaches incorporating the best of N.T.L. and Eselen programs.

It has been my experience that human relations training reflects the skills, interests, and needs of the people giving leadership to the programs. Our history of a strong involvement of the helping professions suggests that our future will be closely related to their changing needs and interests. As these reflect the remoteness of alienated youth, the desperation of the poverty stricken, the fear of the emotionally disturbed, and the uncontrollable curiosity of the children, then sensitivity training will be molded to meet the challenges of these social concerns.

Hedley Dimock is professor of Applied Social Science and Director of the Centre for Human Relations. The above is an excerpt from a recent article.



SGWU / THIS WEEK

friday 12

GALLERY II : Prints by Barry Smile, through March 25.

WEISSMAN GALLERY + GALLERY I : Fritz Brandtner retrospective through March 20.

FINE ARTS DEPARTMENT : Four plays in the Douglass Burns Clarke Theatre at 8:30 p.m. — "Come and Go" by Samuel Becket, "Crawling Arnold" by Jules Feiffer, "Yolk" by Peter Borkowicz and "Make Mine Brief" by Gordon McGivern; admission *free*.

NEW DEMOCRATIC YOUTH CLUB : Meeting 2 - 5 p.m. in H-820.

CHINESE GEORGIANS : Meeting 2 - 5 p.m. in H-635.

COMMERCE FACULTY COUNCIL : Meeting at 2 p.m. in H-769.

saturday 13

FINE ARTS DEPARTMENT : Four plays in the Douglass Burns Clarke Theatre at 8:30 p.m. — "Come and Go" by Samuel Becket, "Crawling Arnold" by Jules Feiffer, "Yolk" by Peter Borkowicz and "Make Mine Brief" by Gordon McGivern; admission *free*.

GEORGIAN HELLENIC ASSOCIATION : Meeting 5:30 - 8:30 p.m. in H-420.

monday 15

BOARD OF GRADUATE STUDIES : Meeting at 2 p.m. in H-769.

tuesday 16

CIVILIZATION : The highly acclaimed colour series by Sir Kenneth Clark is being presented twice each Tuesday; today "The Pursuit of Happiness" (Bach, Handel, Haydn and Mozart) 1 - 2 p.m. and 8:30 - 9:30 p.m. in H-435; *free*.

wednesday 17

SGWUT : Meeting 12:30 - 2 p.m. in H-535.

ENGINEERING FACULTY : Engineering orientation for second year collegial students 5 - 6 p.m. in H-937.

ENGINEERING : Start of a series on "Practical Aspects of Steel Design" presented by the Quebec region of the Canadian Institute of Steel Construction with the engineering departments of Sir George and McGill; "Evolution in Design" presentations on Canadian steel specifications, bridges, and high-rise buildings at 6:15 p.m. in room 219 of McGill's Leacock Building; \$40 for the eight Wednesday sessions running through May 5.

thursday 18

CONSERVATORY OF CINEMATOGRAPHIC ART : "Simon of the Desert" (Luis Bunuel, 1965), with Claudio Brook and Silvia Pinal at 7 p.m.; "L'Age d'Or" (Luis Bunuel, 1930) at 9 p.m. in H-110. 50c for students, 75c non-students.

HISTORY DEPARTMENT : Prof. Lawrence Stone, Princeton University, speaks on "Sex, Marriage and Family in Early Modern England" at 4:15 p.m. in H-520.

friday 19

ENGINEERING FACULTY COUNCIL : Meeting at 2 p.m. in H-769.

PHILOSOPHY COUNCIL : Meeting at 10:30 a.m. in H-769.

FACULTY CLUB : St. Patrick's night - TGIF 6 - 7 p.m., \$3 dinner 7 p.m., dancing & drinking 8 p.m.

POETRY : Dennis Schmitz will read his poetry at 9 p.m. in H-651; *free*.

STRATHCONA CREDIT UNION : Annual general meeting to be held in the Terrasse Room of the Hotel Martinique, Guy Street, at 6:30 p.m., followed by dinner at 7:30 p.m.

HUMANITIES OF SCIENCE : Prof. Fred Knelman on "Population Explosion — Bomb or Dud?" at 8 p.m. in H-937.

ECONOMICS : Teach-in on unemployment in Canada — "Youth Unemployment" session 1:15 - 3:15 p.m. in H-110; "Economic Analysis of Unemployment", 3:30 - 5:30 p.m. in H-110; "Short-Run and Long-Run Policies for Full Employment", 8 - 10 p.m. in Birks Hall (see page 6 for all-star cast).

ISSUES & EVENTS

ISSUES & EVENTS is published weekly by the Information Office of Sir George Williams University. Editorial offices are located in room 211 of the Norris Building, 1435 Drummond Street, Montreal 107 (879-2867). Litho by Journal Offset Inc., 254 Benjamin-Hudon, Ville St. Laurent.

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